

# OUR NATIONAL SONGS

ORIGIN \* ADOPTION \* USAGE



PUBLICATIONS DIVISION



# **OUR NATIONAL SONGS**



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## 1. ORIGIN

A Constitution, a Flag and an Anthem : These three sum up a nation.

Not every song can be a national anthem, whatever its literary qualities. In fact there are very few national anthems whose merit is exclusively literary. What is it, then, that distinguishes a national anthem? Its "singability", experts say, among other things : that is, people should be able to sing it in chorus. How can the whole nation sing it unless it is accessible to everybody?

A National anthem, besides its "singability," has, of course, other features also. For instance, it should be distinctly national in sentiment.

Two of India's national songs have vied with each other for the status of the national anthem. They are : Bankimchandra Chatterjee's *Vande Mataram* and Rabindranath Tagore's *Janaganamana*. Each has a hallowed history. Each evokes nostalgic memories. And each is the work of one of India's greatest writers.

### VANDE MATARAM

Of the two songs, *Vande Mataram* is the older. It occurs in Bankimchandra's novel *Ananda Math* published in 1882. Its origin, however, dates much earlier, perhaps as early as the seventies of the eighteenth century. The

first political occasion on which it was sung was at the 1896 session of the Indian National Congress. It was set to music by Rabindranath Tagore. Later, during the stormy days of the anti-partition movement in Bengal, its appeal was instantaneous. It was sung during Bengal Provincial Conference held at Barisal in April 1906 under the presidentship of a Muslim. Later in the year, Rabindranath Tagore himself sang the song on the opening day of the Congress Session. Gradually the first two words of the song became the slogan of the nationalist movement, despite sporadic protests from some Muslims who read a communal meaning into the song. These two words have inspired people to some of the greatest sacrifices in human history.

In 1937, the Congress Working Committee appointed a sub-committee consisting of Maulana Abul Kalam Azad, Jawaharlal Nehru, Subhas Chandra Bose and Acharya Narendra Dev to examine, in consultation with Rabindranath Tagore, the suitability of the song as a national anthem. Earlier it had adopted this resolution : “Taking all things into consideration, therefore, the Committee recommends that whenever the *Vande Mataram* is sung at national gatherings, only the first two stanzas should be sung, with perfect freedom to the organizers to sing any other song of an unobjectionable character, in addition to, or in place of, the *Vande Mataram* song.”

The only difficulty in adopting *Vande Mataram* as the national anthem seems to have been that it did not lend itself to harmonisation. Experts were of the opinion that its melody was “somewhat shapeless and too diffuse to stand harmonisation.”

## JANAGANAMANA

Mahatma Gandhi describes *Janaganamana* not only as a song but as a “devotional hymn.” The song was first sung at a political meeting on December 27, 1911, on the second day of the Congress session. On the first day *Vande Mataram* has been sung as usual. The early controversy regarding the identity of the “Dispenser of India’s Destiny,” “King of Kings,” “Eternal Charioteer,” etc., to whom the song is addressed, was unfortunate though inconsequential. It was even asserted that all these epithets were meant for King Emperor George V who happened to be on a visit to India at the time. The poet himself had to warn the public against such malicious interpretation. In his own words, “I should only insult myself if I cared to answer those who consider me capable of such unbounded stupidity as to sing in praise of George the Fourth or George the Fifth as the Eternal Charioteer leading the pilgrims on their journey through countless ages of the timeless history of mankind.”

*Bharata Vidhata* was the title under which the song was first published in January (1912) issue of *Tattvabodhini Patrika*, of which Rabindranath Tagore was the editor. The poet himself translated it into English in 1919 under the title *The Morning Song of India*. In 1936, a facsimile of the Poet’s translation made its appearance in the Madanapalle College Magazine of Madras.

Subhas Chandra Bose’s Azad Hind Government rendered the song into Hindustani and adopted the new version as their national anthem. They recorded that “Tagore’s song *Jaya* he has become our national anthem.”

## 2. ADOPTION

In 1947, the Indian delegation to the United Nations were asked for their national anthem which was to be played on a particular occasion. But none existed at the time. They referred the matter to their Government which, as a provisional measure, decided in favour of *Janaganamana*. A gramophone record of the song was accordingly played by the UN orchestra. It was an instantaneous success. The tune, Jawaharlal Nehru observed, "was greatly appreciated and representatives of many nations asked for a musical score of this new tune which struck them as distinctive and dignified."

The superiority of *Janaganamana* over *Vande Mataram* lies mainly in its "singability". To quote an expert, "even the most unmusical of us can join in a chorus singing *Janaganamana* and not be badly out of step."

On January 24, 1950, the Constituent Assembly adopted *Janaganamana* as the national anthem. Its President, Dr. Rajendra Prasad, issuing a statement to this effect, observed : "The composition consisting of the words and music known as the *Janaganamana* shall be used for official purposes as the national anthem of India, subject to such alterations in the words as the Government may authorise as occasion arises, and the song *Vande Mataram*, which has played a historic part in struggle for Indian freedom, shall be honoured equally with the *Janaganamana* and shall have equal status with it."

### 3. USAGE

The Armed Forces have clear instructions regarding the occasions on which they may play the National Anthem. It may be played :

- (a) When the National Salute is given;
- (b) For the President and Governors (within their States) on all ceremonial occasions;
- (c) When the Loyal Toast is given in the Armed Forces;
- (d) On unfurling the National Flag on the Independence and Republic Days;
- (e) At the hoisting of the Colours in the Navy; and
- (f) When the National Flag is brought on parade for attestation.

The National Salute, which replaced the "Royal Salute" in January 1950, is given to the President of the Republic of India, Governors of States (within their own jurisdiction) and visiting foreign heads of States and Prime Ministers on all ceremonial occasions. For the foreign heads of States and Prime Ministers their respective national anthems are played first followed by the Indian National Anthem.

For other dignitaries on ceremonial occasions the General Salute is given by the Armed Forces. But the President and Governors (in their own States) are entitled to the National Salute when the National Anthem is played in accompaniment.

The National Anthem is played on January 26 and August 15 every year at the time of unfurling the National Flag, whether the dignitaries mentioned above are present or not. It is not to be played for the Prime Minister except on special occasions so specified by Services Headquarters.

The correct words of the National Anthem as adopted by Services Headquarters are given below :

Jana-gana-mana-adhinayaka jaya he  
 Bharata-bhagya-vidhata  
 Punjaba-Sindhu-Gujarata-Maratha-  
 Dravida-Utkala-Banga  
 Vindhya-Himachala-Yamuna-Ganga-  
 Uchchhala-Jaladhi-taranga  
 Tava subha name jage,  
 Tava subha asisa mage,  
 Gahe tava jaya-gatha  
 Jana-gana-mangala-dayaka jaya he  
 Bharata-bhagya-vidhata  
 Jaya he, jaya he, jaya he,  
 Jaya jaya jaya, jaya he !

Similar usages have been prescribed for other administrations and the general public by the Ministry of Home Affairs. These regulations seek to ensure that the dignity of the National Anthem does not suffer from indiscriminate use. Whenever the National Anthem is played people should stand as a mark of respect. In no circumstances should it be played for more than a minute.

## APPENDIX A

### JAWAHARLAL NEHRU ON THE NATIONAL ANTHEM

. . . having a tune for the national anthem to be played by the orchestras and bands became an urgent question for us immediately after August 15, 1947. It was important from the point of view of our defence services and foreign embassies and legations. It was obvious that *God Save the King* was not suitable for our army bands after the change-over to independence. We were constantly being asked about the tune to be played and could not give an answer because the ultimate decision could be made only by the Constituent Assembly.

The tune of *Janaganamana* had been slightly varied and adopted as the national anthem by the Indian National Army in South East Asia and it has subsequently attained a degree of popularity in India also.

The matter came to a head on the occasion of the General Assembly of the United Nations in 1947 in New York. Our delegation was asked for our national anthem to be played on a particular occasion. The delegation possessed a record of *Janaganamana* and they gave this to the orchestra to practise. When they played it before a large gathering, it was greatly appreciated and representatives of many nations asked for the musical score of this new tune which struck them as distinctive and dignified. This orchestral rendering of *Janaganamana* was recorded and sent to India. Our defence services bands

began to play this tune and foreign embassies and delegations used it whenever required. Various countries sent us messages of appreciation and congratulations on this tune which experts considered to be superior to other national anthems they had heard. Expert musicians, bands and orchestra at home and abroad played it, sometimes with slight variation of tune, with the result that All India Radio was able to collect a number of renderings.

Apart from the general appreciation with which this tune was received, there was at the time not much choice for us, as there was no proper musical rendering of any other national song which we could send abroad. At that stage, I wrote to all the Provincial Governors and asked their views about adopting *Janaganamana* or any other song as the national anthem. I asked them to consult their Premiers before replying. I made it perfectly clear to them that the final decision rested with the Constituent Assembly, but owing to the urgent need of sending some directions to foreign embassies and the defence services, a provisional decision became essential. Every one of these Governors, except one (the Governor of the Central Provinces) signified his approval of *Janaganamana*. Thereupon the Cabinet considered the matter and came to the decision that provisionally *Janaganamana* should be used till such time as the Constituent Assembly came to a final decision.

Instructions were issued accordingly to the Provincial Governors. It was very clear that the wording of *Janaganamana* was not wholly appropriate and some changes would be necessary. What was important was the tune to be played by bands and orchestras, and not the wording.

Subsequently the new Premier of West Bengal informed

that he and the Government preferred *Vande Mataram*.

That is the position at present. It is unfortunate that some kind of argument has arisen between *Vande Mataram* and *Janaganamana*. *Vande Mataram* is obviously and indisputably the premier national song of India with a great historical tradition; it was intimately connected with our struggle for freedom. That position it is bound to retain and no other song can displace it. It represents the passion and poignancy of that struggle, but perhaps not so much the culmination of it.

*From a statement made in Parliament on August 25, 1948.*

## APPENDIX B

### JANA-GANA-MANA-ADHINAYAKA

#### I

Jana-gana-mana-adhināyaka, jaya hē Bhārata-bhāgya-vidhātā  
Punjāba-Sindhu-Gujarāta-Marāthā-Drāvida-Utkala-Bāṅga  
Vindhya-Himāchala-Yamunā-Gangā<sup>1</sup>  
uchchhala-jaladhi-taranga  
Tava súbha namē jāgē, tava súbha āśīsa māgē,  
gāhe tava jaya-gāthā.

Jana-gaṇa-mangala-dāyaka, jaya hē Bhārata-bhāgya-vidhātā  
Jaya hē, jaya hē, jaya hē, jaya jaya jaya, jaya hē.

#### II

Aharaha tava āhvāna prachārita, sūni tava udāra vāṇī<sup>2</sup>  
Hindu-Bauddha-Śikha-Jaina-Pārasika-Musalmāna-Khrisṭāni  
Pūrava-Pāschima āsē tava simhāsana-pāsē,  
prēma-hāra haya gānthā.

Jana-gaṇa-aikya-vidhāyaka, jaya hē Bhārata-bhāgya-vidhātā.  
Jaya hē, jaya hē, jaya he, jaya jaya jaya, jaya hē.

#### III

Patana-abhyudaya-bandhura panthā, yuga-yuga-dhāvita yātri,  
Hē chira-sārathi, tava ratha-chakrē mukharita patha  
dina-rātri.

Dāruṇa-viplava-mājhē tava śaṅkhadvani bājē  
saṅkaṭa-duḥkhatrātā.

Jana-gaṇa-patha-parichāyaka, jaya hē Bhārata-bhāgya-vidhātā  
Jaya hē, jaya hē, jaya hē, jaya jaya jaya, jaya hē.

## IV

Ghora-timira-ghana-nividā-nisithē piḍita-mūrchhita dēsē  
Jāgrata chhila tava avichala mangala nata-nayanē animēsē  
Duḥsvapnē ātankē rakṣā karilē aṅkē  
snēhamayi tumi mātā.

Jana-gaṇa-duhkhattrayāka, jaya hē Bhārata-bhāgya-vidhātā  
Jaya hē, jaya hē, jaya hē, jaya jaya jaya, jaya hē.

## V

Rātri prabhātila, udila ravichchhavi Pūrva-udaya-giri-bhālē  
Gāhe vihaṅgama, puṇya samiraṇa nava-jivana-rasa dhālē.

Tava karuniāruna-rāgē nidrita Bhārata jāgē  
tava charaṇē nāta māthā.

Jaya jaya jaya hē, jaya rājēsvāra, Bhārata-bhāgya-vidhātā  
jaya hē, jaya hē, jaya hē, jaya jaya jaya, jaya hē.

## APPENDIX C

### जनगणमन अधिनायक

जनगणमन-अधिनायक जय हे भारत-भाग्यविधाता ।  
पंजाब सिन्धु गुजरात मराठा द्राविड़ उत्कल बंग  
विंध्य हिमाचल यमुना गंगा उच्छ्वल जलधितरंग  
तव शुभ नामे जागे, तव शुभ आशिष मागे,  
गाहे तव जयगाथा ।

जनगण-मंगलदायक जय हे भारत-भाग्यविधाता ।  
जय हे, जय हे, जय हे, जय जय जय, जय हे ॥

अहरह तव आह्वान प्रचारित, शुनि तव उदार वाणी  
हिंदु बौद्ध सिख जैन पारसिक मुसलमान रिव्रस्टानी  
पूरब-पश्चिम आसे तव सिंहासन-पाशे  
प्रेमहार हय गाथा ।

जनगण-ऐक्य-विधायक जय हे भारत-भाग्यविधाता ।  
जय हे, जय हे, जय जय जय, जय हे ॥

पतन-अभ्युदय-बंधुर पन्था, युग्युग्धावित यात्री,  
हे चिरसारथि, तव रथचक्रे-मुखरित पथ दिन रात्रि  
दारुण-विप्लव-माझे, तव शंखध्वनि बाजे,  
संकटदुःखत्राता ।

जनगण-पथपरिचायक जय हे भारत-भाग्यविधाता ।  
जय हे, जय हे, जय हे, जय जय जय, जय हे ॥

घोर तिमिरघन निबिड़ निशीथे पीड़ित मूर्छित देशे  
जाग्रत छिल तव अविचल मंगल नतनयने अनिमेषे ।  
दुःस्वप्ने आतंके रक्षा करिले अंके,  
स्नेहमयी तुमि माता ।

जनगण-दुःखत्रायक जय हे भारत-भाग्यविधाता ।  
जय हे, जय हे, जय हे, जय जय जय, जय हे ॥

रात्रि प्रभातिल, उदिल रविच्छवि पूर्व-उदयगिरिभाले,  
गाहे विहंगम, पुण्य समीरण नवजीवन रस ढाले ।  
तव करुणारुण-रागे निद्रित भारत जागे  
तव चरणे नत माथा ।

जय जय जय हे, जय राजेश्वर, भारत-भाग्यविधाता ।  
जय हे, जय हे, जय हे, जय जय जय, जय हे ॥

## APPENDIX D

### THE MORNING SONG OF INDIA

Thou art the ruler of the minds of all people, dispenser of India's destiny. Thy name rouses the hearts of the Punjab, Sind, Gujarat and Maratha, of the Dravid and Orissa and Bengal; it echoes in the hills of the Vindhya and Himalayas, mingles in the music of the Jamuna and Ganges and is chanted by the waves of the Indian Sea. They pray for thy blessings and sing the praise. The saving of all people waits in thy hand, thee, dispenser of India's destiny.

Victory, victory, victory to thee.

Day and night thy voice goes out from land to land calling the Hindus, Budhists, Sikhs and Jains around thy throne and the Parsees, Musalmans and Christians. The East and the West join hands in their prayer to thee, and the garland of love is woven. Thou bringest the hearts of all people into the harmony of one life, thou dispenser of India's destiny.

Victory, victory, victory to thee.

The procession of pilgrims passes over the endless road rugged with the rise and fall of nations; and it resounds with the thunder of thy wheel. Eternal Charioteer! Through the dire days of doom thy trumpet sounds and men are led by thee across death. Thy finger points the path to all people. Oh dispenser of India's destiny!

Victory, victory, victory to thee.

The darkness was dense and deep was the night. My country lay in a deathlike silence of swoon. But thy mother arms were round her and thine eyes gazed upon her troubled face in sleepless love through her hours of ghastly dreams. Thou art the companion and the saviour of the people in thier sorrows, thou dispenser of India's destiny!

Victory, victory, victory to thee.

The night fades; the light breaks over the peaks of the Eastern hills. the birds begin to sing and the morning breeze carries the breath of new life. The rays of the mercy have touched the waking land with their blessings. Victory to the King of Kings, victory to thee, dispenser of India's destiny.

Victory, victory, victory to thee.

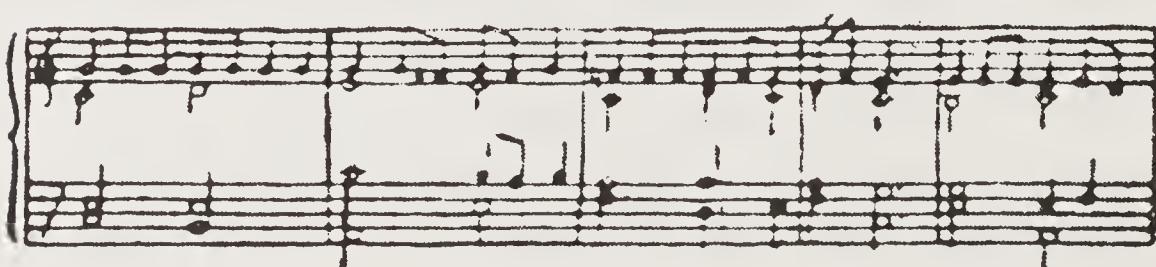
*Rabindranath Tagore*

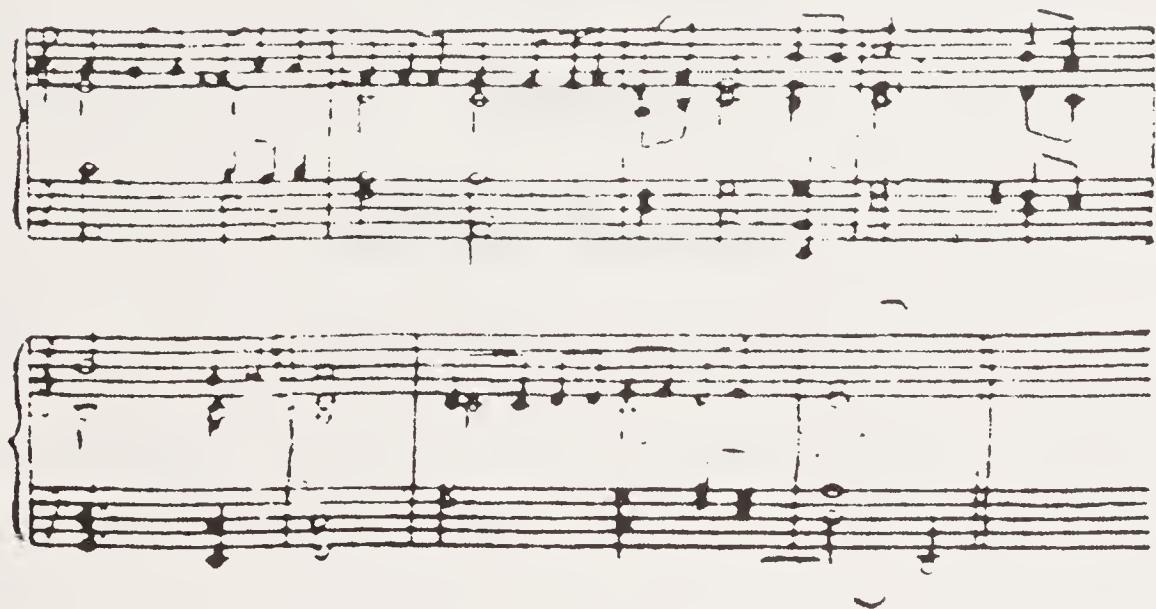
February 28, 1919.

## APPENDIX E

### JANAGANAMANA

[ Notation by Herbert Murrill ]





## APPENDIX F

### जनगणमन

( विश्वभारती स्वरलिपि )

सा रे ग ग । ग ग ग ग । सग - ग ग । गरे ग म - ।  
ज न ग ण म न अ धि ना ९ य क ज य हे ९

म ग - ग ग । रे - रे रे । सा नि रे सा - । - - सा - ।  
भा ९ र त भा ९ ग्य वि धा ९ ता ९ ९ पं ९

सा प - प प । - प प - । प - प प म । प म | प म | ध प - ।  
जा ९ ब सिं ९ धु गुज ९ रा ९ त म रा ९ ठा ९

म - म म । म - म ग । गरे म ग - । - - - - ।  
द्रा ९ वि ड़ ९ उत् ९ क ल बं ९ ग ९ ९ ९ ९ ९

सा ग - ग ग । ग - ग रे । रे प प प म । प म - म - ।  
विं ९ ध्य हि मा ९ च ल य मु ना ९ गं ९ गा ९

ग - ग ग । गरे रे रे रे । सा नि रे सा - । - - - - ।  
उ ९ च छ ल ज ल धि त रं ९ ग ९ ९ ९ ९ ९

ग ग ग ग । ग - ग म । गे ग म - । - - - - ।  
 त व शु भ ना ५ मे ५ जा ५ गे ५ ५ ५ ५ ५

म ग म प प । प - म ग । गे म ग - । - - - - ।  
 त व शु भ आ ५ शि ष मा ५ गे ५ ५ ५ ५

सा ग - ग - । रे रे गे रे रे नि रे सा - । - - - - ।  
 गा ५ हे ५ त व ज य गा ५ था ५ ५ ५ ५

सा प प प प । प - प म । प - प प । प म ध प - ।  
 ज न ग ण मं ५ ग ल दा ५ य क ज य हे ५

म - म म । ग - ग गम । गे म म ग - । - - नि नि ।  
 भा ५ र त भा ५ ग्य वि धा ५ ता ५ ५ ५ ज य

न सा - - - । - - सा नि ध । ध नि - - - । - - प प ।  
 हे ५ ५ ५ ५ ५ ज य हे ५ ५ ५ ५ ५ ज य

प ध - - - । - - - - । ध सा सा रे रे । ग ग गे ग ।  
 हे ५ ५ ५ ५ ५ ५ ज य ज य ज य ज य  
 म - - - । - - - - ।  
 हे ५ ५ ५ ५ ५ ५

## APPENDIX G

### MAHATMA GANDHI ON VANDE MATARAM

“. . . No matter what its source was and how and when it was composed, it had become a most powerful battle cry among Hindus and Musalmans of Bengal during the partition days. It was an anti-imperialist cry. As a lad, when I knew nothing of *Ananda Math* or even Bankim, its immortal author, *Vande Mataram* had gripped me, and when I first heard it sung it had enthralled me. I associated the purest national spirit with it. It never occurred to me that it was a Hindu song or meant only for Hindus. Unfortunately now we have fallen on evil days. All that was pure gold before has become base metal today. In such times it is wisdom not to market pure gold and let it be sold as base metal. I would not risk a single quarrel over singing *Vande Mataram* at a mixed gathering. It will never suffer from disuse. It is enthroned in the hearts of millions. It stirs to its depth the patriotism of millions in and outside Bengal. Its chosen stanzas are Bengal’s gift among many others to the whole nation.”

*Harijan*, July 1, 1939.

## APPENDIX H

### VANDE MATARAM

Vande Mātaram

Sujalām suphalām malayaja shitalām,

Shasyashyāmalām Mātaram !

Shubhra jyotsnā-pulakita yāminim,

Phullakusumita-drumadala shobhiṇim

Suhāsinim sumadhura bhāshinim,

Sukhadām varadām Mātaram !

Trimshakotikanṭha-kalakala-nināda karālé

Dvitrīmshakoti bhujair dhrita-khara karavālé

Abalā kéna mā eta balé !

Bahubaladhārinim, namāmi tāriṇi.

Ripudalavāriṇim Mātaram !

Tumi vidyā, tumi dharma,

Tumi hridi, tumi marma,

Tvam hi prāṇāḥ shariré !

Bāhuté tumi mā shakti,

Hridaye tumi mā bhakti,

Tomāri pratimā garī mandire mandiré !

Tvam he Durgā dashapraharāṇa dhāriṇi,

Kamalā, kamala-dala-vihāriṇi,

Vāṇi vidyādāyini namāmi tvām

Namāmi Kamalām amalām atulām,

Sujalām suphalām Mātaram,

Vandé Mātaram !

Shyāmalām, saralām, susmitām, bhūshitām.

Dharinim, bharanim Mātaram.

## APPENDIX I

### वन्दे मातरम्

वन्दे मातरम् !

सुजलां सुफलां मलयज शीतलाम्  
शस्यश्यामलां मातरम् ॥

शुभ्र ज्योत्स्ना-पुलकित यामिनीम्,  
फुल्लकुसुमित-द्रुमदलशोभिनीम्,  
सुहासिनीं सुमधुर भाषिणीम्  
सुखदां वरदां मातरम् ॥

त्रिंशकोटिकण्ठ-कलकल-निनाद कराले  
द्वित्रिंशकोटिभुजैर्धृतखरकरवाले,  
अबला केन मा एत बले  
बहुबलधारिणीं नमामि तारिणीन्  
रिपुदलवारिणीं मातरम् ॥

तुमि विद्या तुमि धर्म,  
तुमि हृदि तुमि मर्म,  
त्वं हि प्राणाः शरीरे ।  
बाहुते तुमि मा शक्ति,  
हृदये तुमि मा भक्ति,  
तोमारि प्रतिमा गडि मन्दिरे मन्दिरे ॥  
त्वं हि दुर्गा दशप्रहरणधारिणी

कमला कमल-दल-विहारिणी  
 वाणी विद्यादायिनी नमामि त्वाम्  
 नमामि कमलां अमलां अतुलाम्  
 सुजलां सुफलां मातरम्  
 वन्दे मातरम् ।  
 श्यामलां सरलां सुस्मितांभूषिताम्  
 धरणीं भरणीं मातरम् ॥

## APPENDIX J

### VANDE MATARAM

[*English translation by Sri Aurobindo*]

Mother, I bow to thee !  
Rich with thy hurrying streams,  
Bright with thy orchard gleams,  
Cool with thy winds of delight,  
Dark fields waving, Mother of might,  
Mother free.

Glory of moonlight dreams  
Over thy branches and lordly streams,—  
Clad in thy blossoming trees,  
Mother, giver of ease,  
Laughing low and sweet !  
Mother, I kiss thy feet,  
Speaker sweet and low !  
Mother, to thee I bow.

# APPENDIX K

## VANDE MATARAM

[Notation by Rabindranath Tagore]

सां - सां - | - - निसां रेसां || निध प - - | प धप मप मग ||

वन स दे स | स स (SS) (SS) (SS) | स स स स | भू (SS) (SS) (SS) (तS) ||

ऐ - - - | - - - रे | म रे म - | गम प मप ध ||

रू स स स | सू स स म | भू स स स | (SS) स (SS) स ||

(पध) नि धनि सां | निसां रे - सां | सारे सांनि धप म | प - - प म ||

(SS) S (SS) S | (SS) S S T | (RS) (SS) (SS) S | S S S S ||

सां - सां - | - - निसां रेसां || निध प - - | प धप मप मग ||

वन (S) S दे S | S S (SS) (SS) (SS) | स स स स | भू (SS) (SS) (SS) (तS) ||

ऐ - - - | - - - रे ||

रू स स स | सू स स म ||

{रि म म - | - - - ग | रे ग रेसा नि | सा - - सा म ||

(सु) ज ला S | S० S S म | सू फ ला (S) S | S० S S म ||

रे रे म म | श्वप - - म | श्वप - - - | - - - प ||}\*  
भू ल य ज | शू S S T | लू S S S | S S S म ||

म - प - | नि - - सां | धनि सां - - नि | सां - - सां ||

शू S स्य S | श्यू S S S | S० S S म | लू S S म ||

सा - - नि | रें - - सां | सारे सांनि धप म | प - - प म ||

मू S S S | S० S S T | (RS) (SS) (SS) S | S० S S म ||

सां - - - | निसां रेसा निध प | रे ग म ग | ऐ - - रे ||

(वन) S S S | दे (S) (SS) (SS) S | भू S S T | रू S S म ||

\* यह पूरा चरण दो बार गाया जाएगा।

म - प - | नि - नि धनि सरे || रे सां सां सां - सां सां सां ||  
 शु भ्र स | ज्यो झ स्त्रा स्त्रे || यु ल कि त यू श्मि नि म ||  
 नि - नि नि | सां सां सां - प नि सां सां निसरे - सां रे रे ||  
 कु ल कु | सु मि त स || हु म द ल शो स्त्री नी म ||  
 सां नि - ध | नि - ध नि || ध नि सुं रे | सां निधि प म ||  
 सु हा सि | नी स स म || सु म धु र भू षि स णी म ||  
 प पंधनि - ध | नि - - नि || नि रे सां रे | सां निधि प म ||  
 सु हा सि | नी स स म || सु म धु र भू षि स णी म ||  
 प नि सां सां | ग म प सां || सां नि रे सां | सरे सांनि धप मप ||  
 सु ख दा म | व र दा म || मु स स त रे स्त्रे || स्त्रे स्त्रे मप मप ||  
 सां - - - | निसां रेसां निधि प || रे ग म ग रे - - रे ||  
 वन | देस | स्त्रे स्त्रे स | मा स स त रे स स म ||  
 म रे म - | गम प मप ध || पध नि धनि सां निसां रे - सां ||  
 मु स स स | स्त्रे स्त्रे स | स्त्रे स स त रे स स त ||  
 सरे सांनि धप म | प - - प || सां - - - | निसां रेसां निधि प ||  
 रड | स्त्रे स्त्रे स | स्त्रे स स म | वन | स स देस | स्त्रे स्त्रे मप मप ||  
 प धप मप मग | रे - - रे || रे स स म |

## APPENDIX L

### VANDE MATARAM

[Notation by Indira Devi Chaudhurani]

सा	-	सा	सा		प	प	प	-	प	प	ध		प	म	म	म	ग	॥		
त्रि	S	श	को		S <sup>१</sup>	टि	कं	S		D <sup>१</sup>	S	क	ल		K <sup>१</sup>	ल	नि	ना (S)	॥	
रैग	S <sup>१</sup>	रो	सा	सा		निसा	री	री	-	नि	नि	-	नि	सां	सां	सां				
	SS	द	क		(गड)	S	ले	S		द्वि	Ti	S	श		K <sup>१</sup> o	S	टि	भु	॥	
सां	-	प	प		प	प	प	म		प	ध	नि	-	-	-	ध	प	॥		
जै	S	धृ	त		ख०	र	क	र		व०	S	ले	S		S <sup>१</sup>	S	अ	ब	॥	
ध	-	-	-		-	-	म	म		म	-	-	-	-	-	गरी	ग	॥		
ला	S	S	S		S <sup>१</sup>	S	के	नी		M <sup>१</sup>	S	S	S		S <sup>१</sup>	S	ए(S)	त	॥	
ग	म	-	-		-	-	-	-		म	प	प	नि		Sांनि	धनि	सांरी	सांनि	॥	
ब०	ले	S	S		S <sup>१</sup>	S	S	S		B <sup>१</sup>	H <sup>१</sup>	B <sup>१</sup>	L <sup>१</sup>		ध(S)	SS	S	रि(S)	॥	
सां	-	-	सां		प	नि	-	सां		मनि	-	-	ध		प	-	-	प	॥	
ज०	S	S	म		N <sup>१</sup>	मा	S	मि		T <sup>१</sup>	S	S	रि		ज०	S	S	म	॥	
प	नि	सां	सां		नि	(निध)	प	प		री	ग	रीगम	मग		री	-	-	री	॥	
रि०	पु	द	ल		व०	(रिS)	ज०	म		M <sup>१</sup>	S	SSS	T(S)		R <sup>१</sup>	S	S	म	॥	
म०	री	म	-		गम	प	मप	ध		मध	नि	धनि	सां		निसां	री	-	सां	॥	
	S	S	S		SS	S	SS	S		SS <sup>१</sup>	S	SS	S		SS <sup>१</sup>	S	S	त	॥	
सांरी	सांनि	धप	म		प	-	-	प		सां	-	सां	-	-	-	निसां	रींसां			
र(S)	SS	SS	S		S <sup>१</sup>	S	S	S		वन	S	दे	S		S <sup>१</sup>	S	S	SS	SS	॥
निध	प	-	-		प	धप	मप	मग		री	-	-	-	-	-	-	रे	म	॥	
(S)	S	S	S		S <sup>१</sup>	S <sup>१</sup>	S <sup>१</sup>	S <sup>१</sup>		R <sup>१</sup>	S	S	S		S <sup>१</sup>	S	S	S	म	॥







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“... No matter what its source was and how and when it was composed, it had become a most powerful battle cry during partition days. It was an anti-imperialist cry. I associated the purest national spirit with it when I first heard it sung.

And Janaganamana is not only a song, it is a “devotional hymn”. It is distinctly national in sentiments. It has “singability”.

--Mahatma Gandhi

